

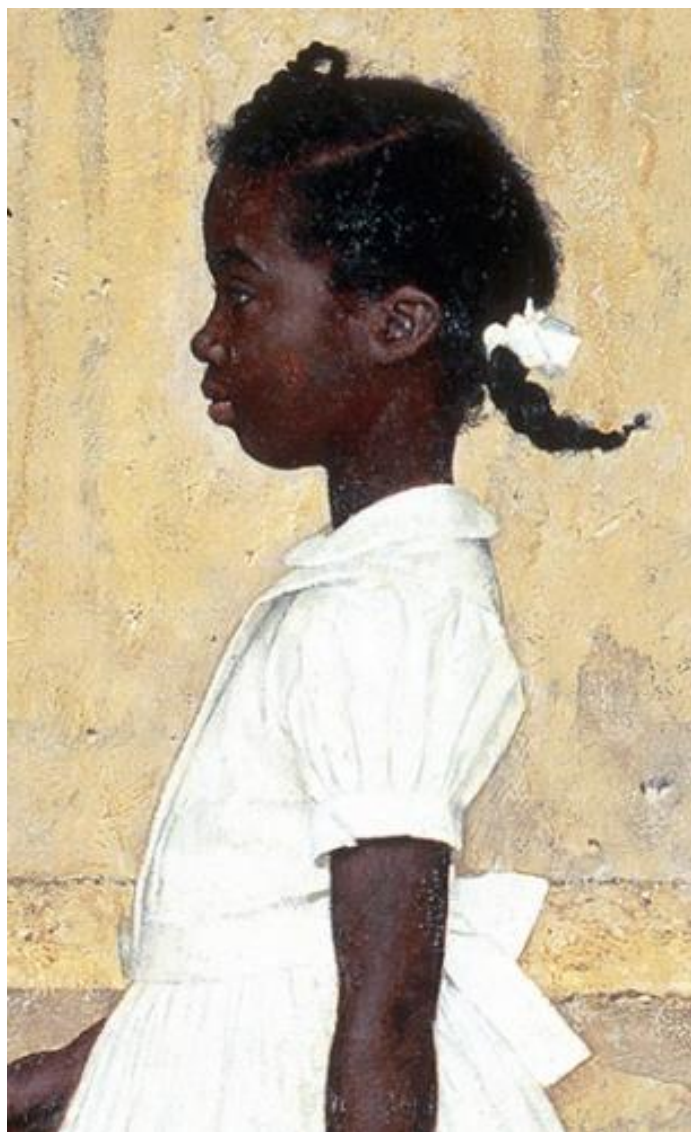
H.I.D.A.

Cours d'anglais



« The Problem we all Live with »

By Norman Rockwell



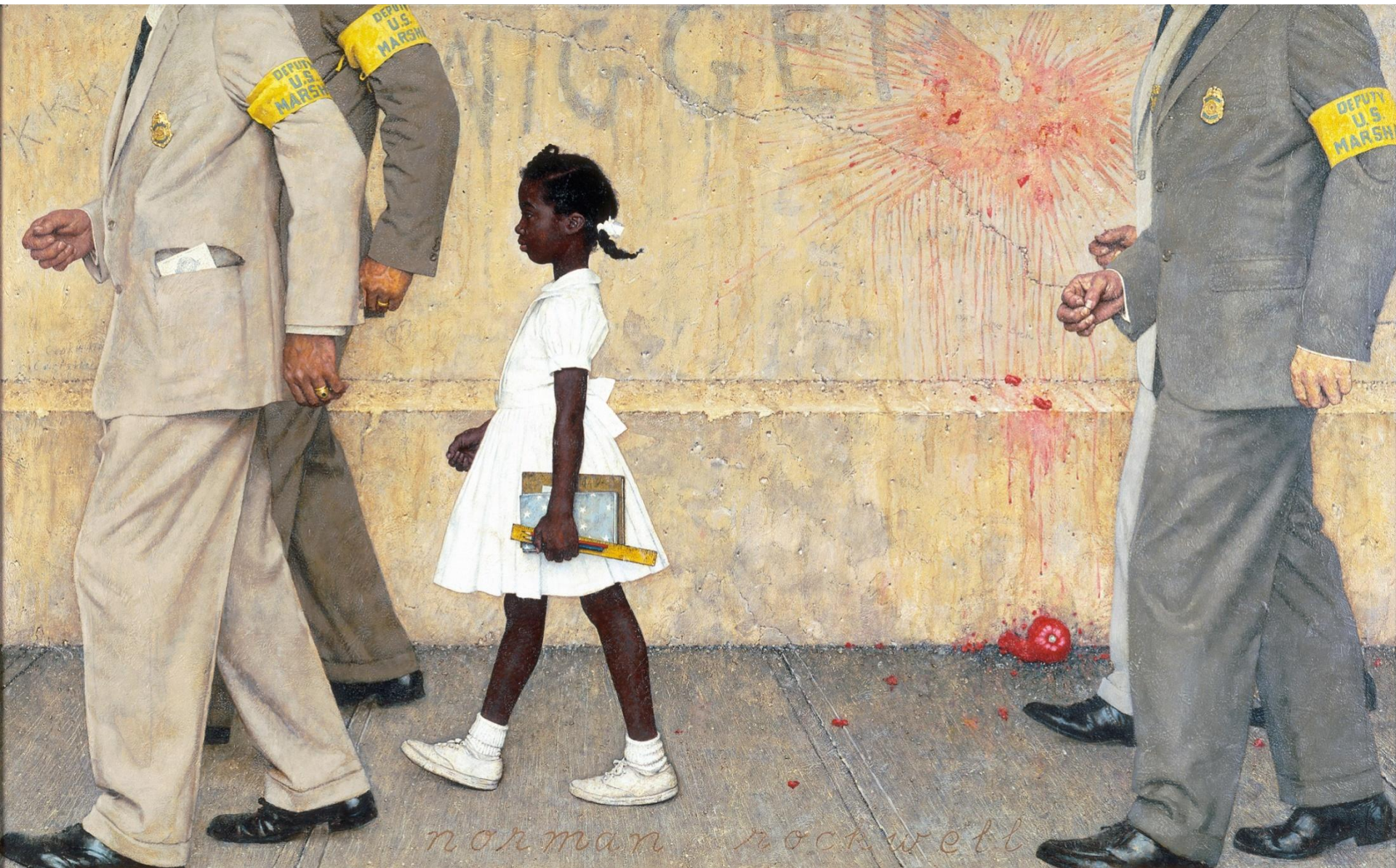




norman



norman rockwell



The painting.



The real situation.



# Norman Rockwell



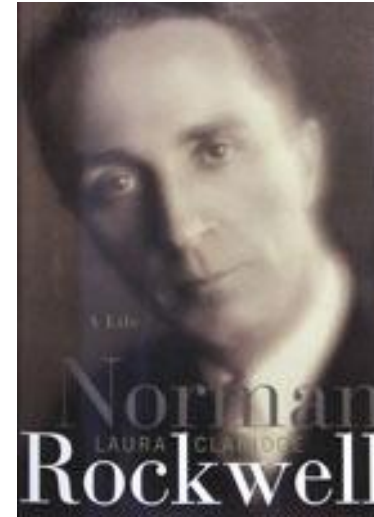
# His life

# His life

- **Norman Rockwell** was born in 1894 and died in 1978.
- He was a 20th century American **painter and illustrator**.
- Rockwell is most famous for the cover illustrations of **everyday life scenarios** he created for *the Saturday Evening Post*

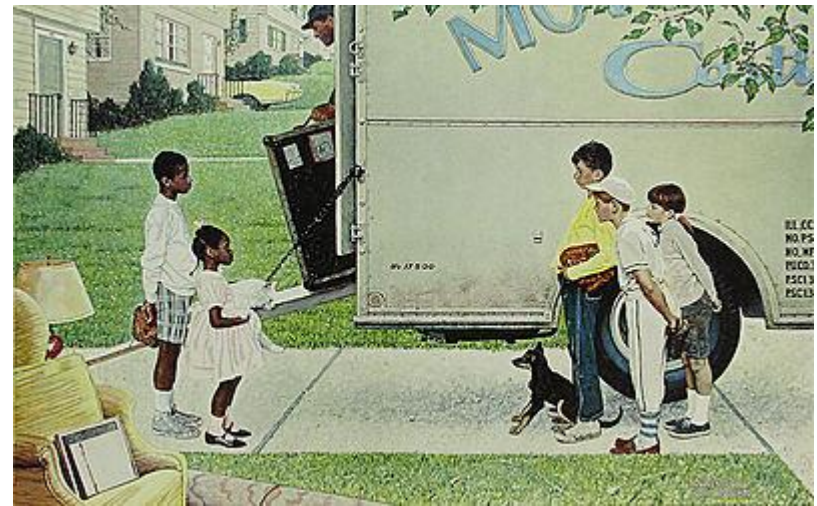


- Rockwell's work was dismissed by serious art critics in his lifetime.
- Rockwell is not considered a "serious painter" by some contemporary artists, who often regard his work as bourgeois and kitsch.

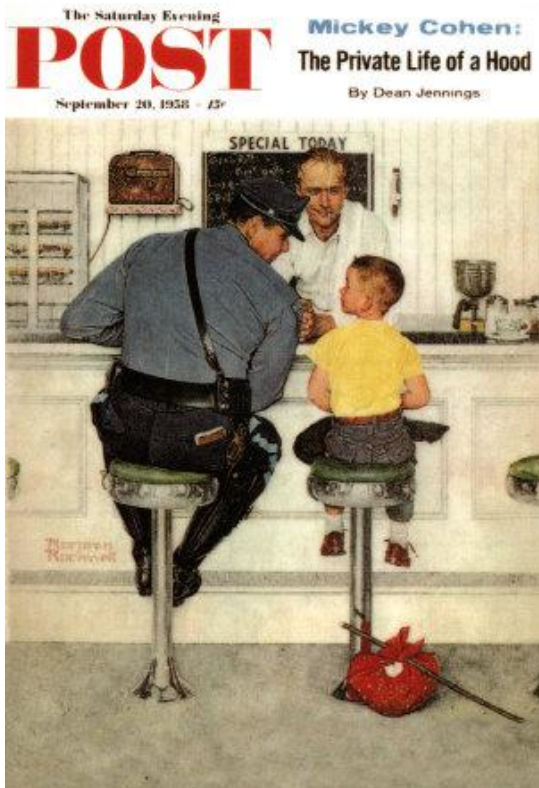


*"Without thinking too much about it in specific terms, I was showing the America I knew and observed to others who might not have noticed."*  
— Norman Rockwell

- Norman Rockwell was very prolific, and produced over 4,000 original works.



Moving day

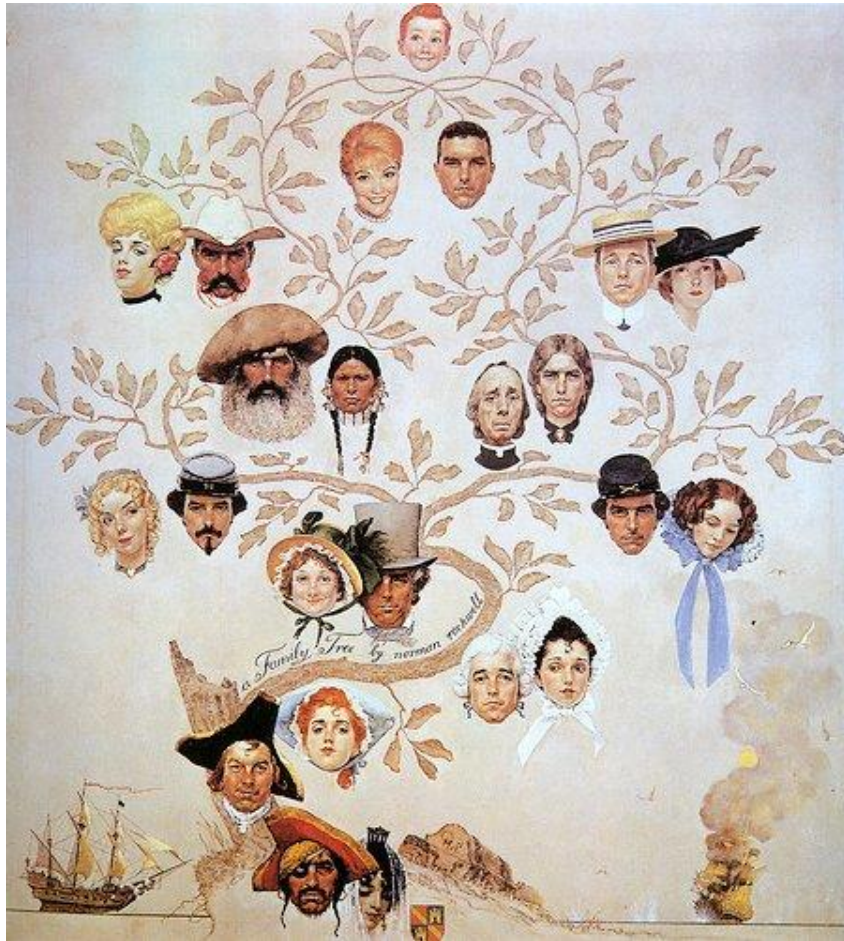


The runaway

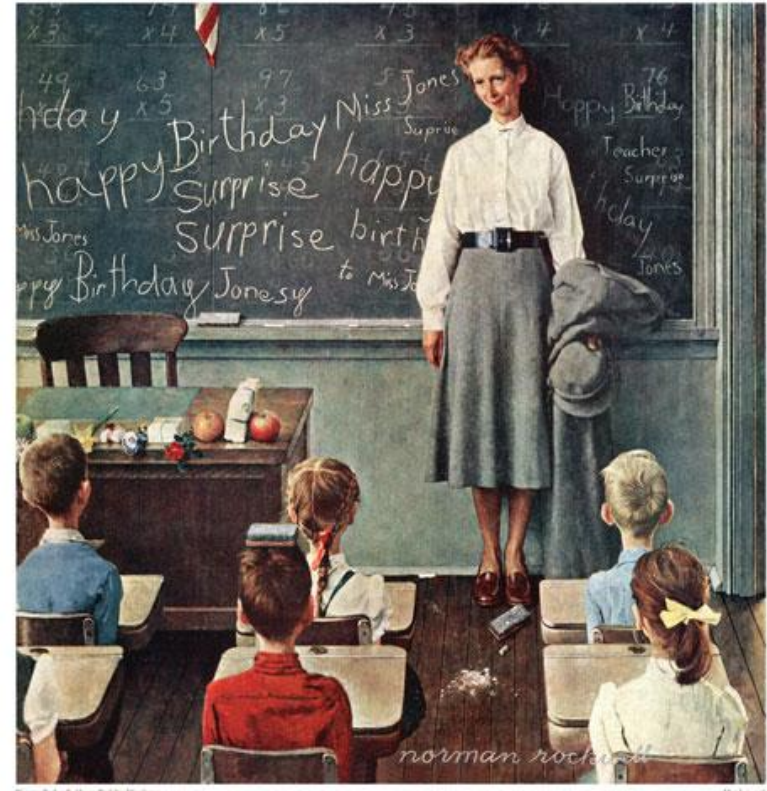


Waiting at the vet

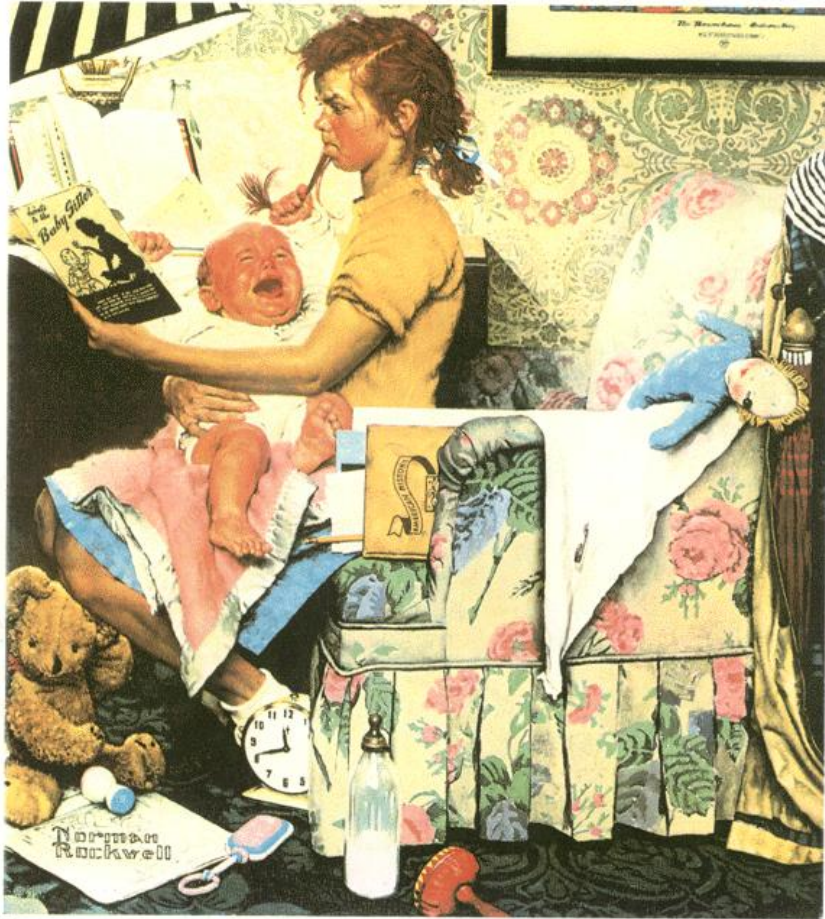
- Find out the title



Family tree



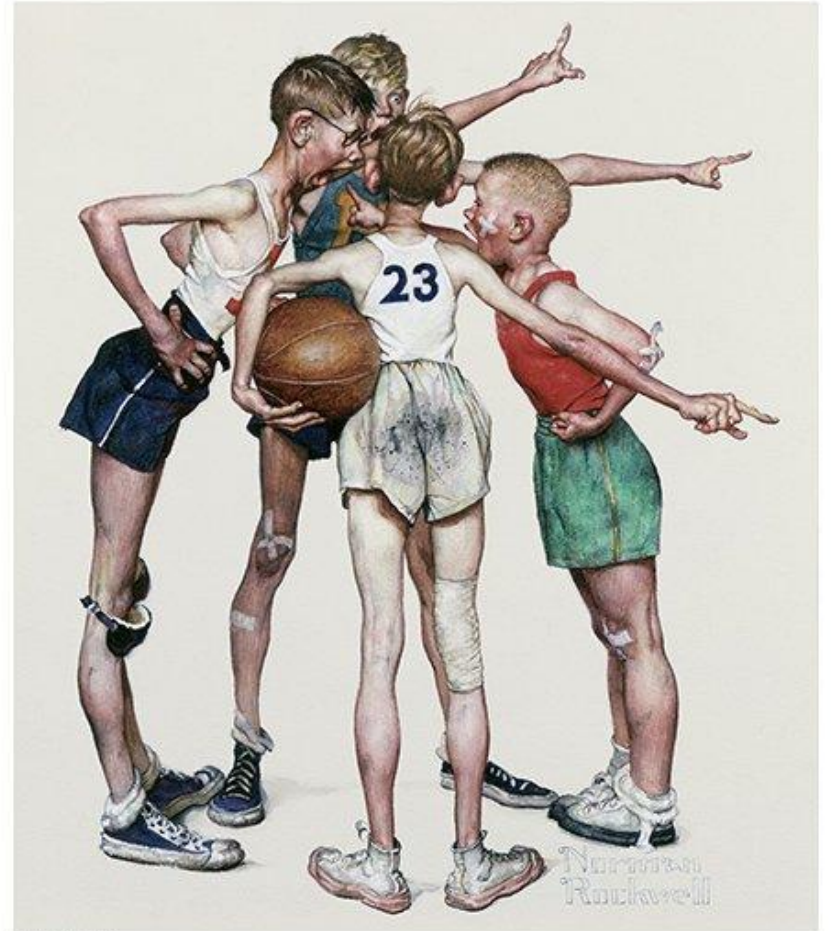
Happy birthday  
Miss Jones



The Baby Sitter

by Norman Rockwell

The babysitter



Norman Rockwell, Oh Yeah

Oh, yeah



John Fitzgerald  
Kennedy



Homecoming

## The gossips





# Norman Rockwell – sa vie

- ✓ **Peintre américain, 1894-1978**
- ✓ Très jeune, il s'intéresse au dessin.
- ✓ Norman Rockwell ne se définissait pas comme un peintre, mais comme un **illustrateur**.
- ✓ ***The Saturday Evening Post***. Son nom reste identifié à ce **magazine** dont il réalise les plus célèbres **illustrations et couvertures** jusqu'en 1960.

[Exemples de couvertures](#)

- ✓ Dans les années 50, il est considéré comme l'un des plus **populaires artistes américains**. Il est célèbre pour avoir illustré les **couvertures du magazine *Saturday Evening Post*** de 1916 à 1960. Il a aussi **illustré des romans** (*Mark Twain, Tom Sawyer, Huckleberry Finn*) et fait des **portraits** (de Kennedy par exemple). A la fin des années 60, il travaille pour la **revue *Look*** et illustre les **thématiques propres à la société de son temps**, comme la ségrégation raciale dans « *The problem we all live with* ».
- ✓ C'est à cette époque-là qu'il peint un **triple auto-portrait très mystérieux**. On y voit le peintre, la pipe aux lèvres, en train de se peindre et se regardant pour cela dans un miroir.



- However, in his later years, Rockwell began receiving more attention as a painter when he chose more serious subjects such as the series on racism



Norman Rockwell - The problem we all live with

desktop by artwallpapers.net

The problem we all live with.

- ✓ À la fin des années 1960, il illustre des **thèmes plus politiques**. Sa plus célèbre illustration pour *Look* représente une petite fille noire américaine se rendant à l'école escortée par des agents fédéraux, « **The Problem we All Live with** ».



- ✓ Norman Rockwell est mort en 1978.
- ✓ Il est un de ceux qui ont inspiré **l'hyperréalisme.**

## Norman Rockwell - ses techniques

- ✓ **Techniques:** Il commençait par choisir son sujet, dont il faisait plusieurs **esquisses** et **croquis** pour élaborer l'idée de départ, puis il réalisait un **dessin au fusain très précis** au format identique à celui de la toile définitive. Il reportait ce dessin sur la toile et commençait la **peinture** proprement dite. Il peignait à la peinture à l'huile très diluée à l'essence, puis recouvrait chaque couche de vernis.

- ✓ À partir des années 1930, Rockwell ajoute un nouvel auxiliaire à son travail, **la photographie**, ce qui lui permet de travailler avec ses modèles sans leur imposer des temps de pose trop longs. Le procédé aura une influence sur son œuvre en orientant sa peinture vers le **photoréalisme**.
- ✓ Le style de Norman Rockwell a été qualifié de ***storyteller*** (**narratif**). Comme illustrateur, il faisait en sorte que ses œuvres soient en parfaite correspondance avec les textes qu'il illustre,
- ✓ Pour ses **couvertures** de magazines, chaque **détail** avait un rôle dans la narration de la scène. Son travail a évolué d'un naturalisme hérité du XIXe siècle à une peinture plus réaliste et précise dans sa période la plus prolifique.

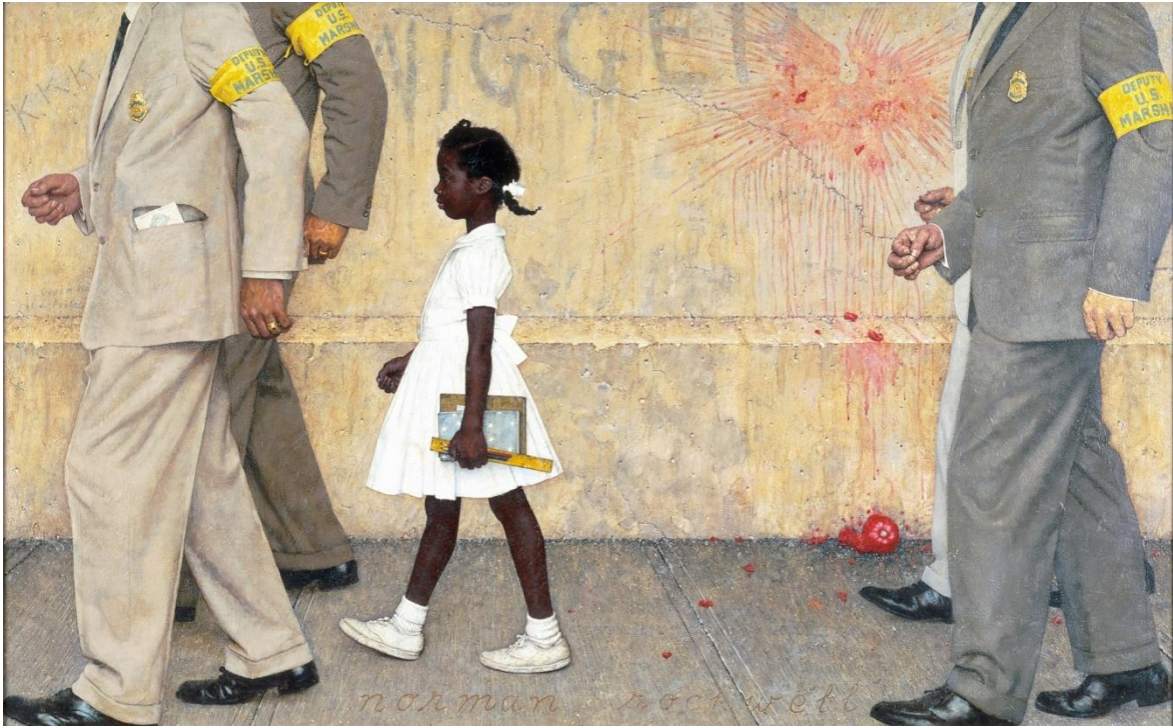
**« The Problem we all Live with »  
Description**



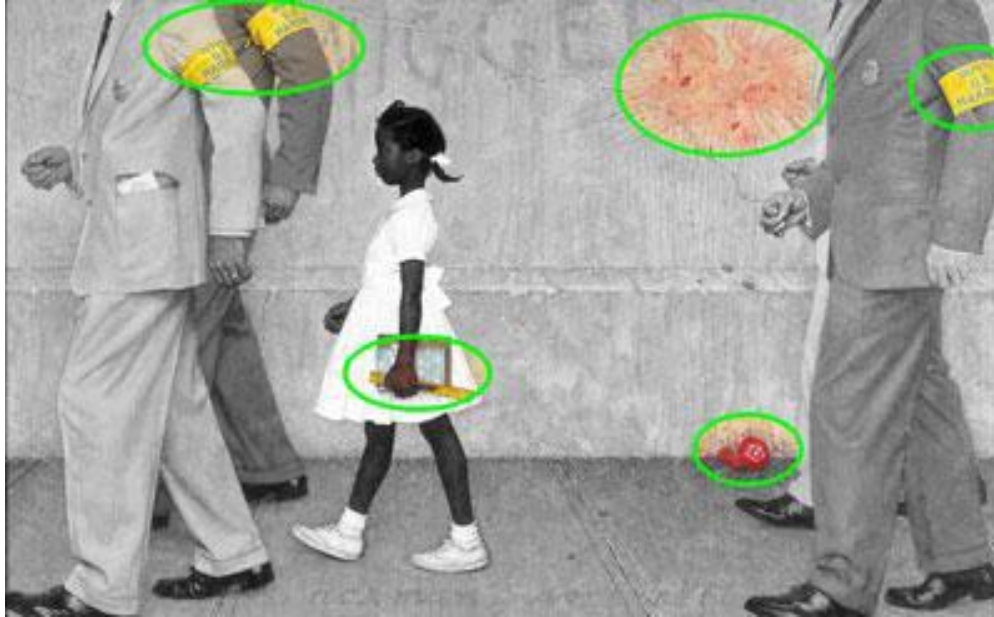


- ✓ **Nature** : painting (illustration for a cover of the magazine « Look »)
- ✓ **Artist:** Norman ROCKWELL (1894-1978)
- ✓ **Date** : 14 Januray1964
- ✓ **Technique:** Oil on canvas (huile sur toile)
- ✓ **Size** : 91.5 x 147.3 cm
- ✓ **Exhibition place:** White House, Washington DC (since 2011)



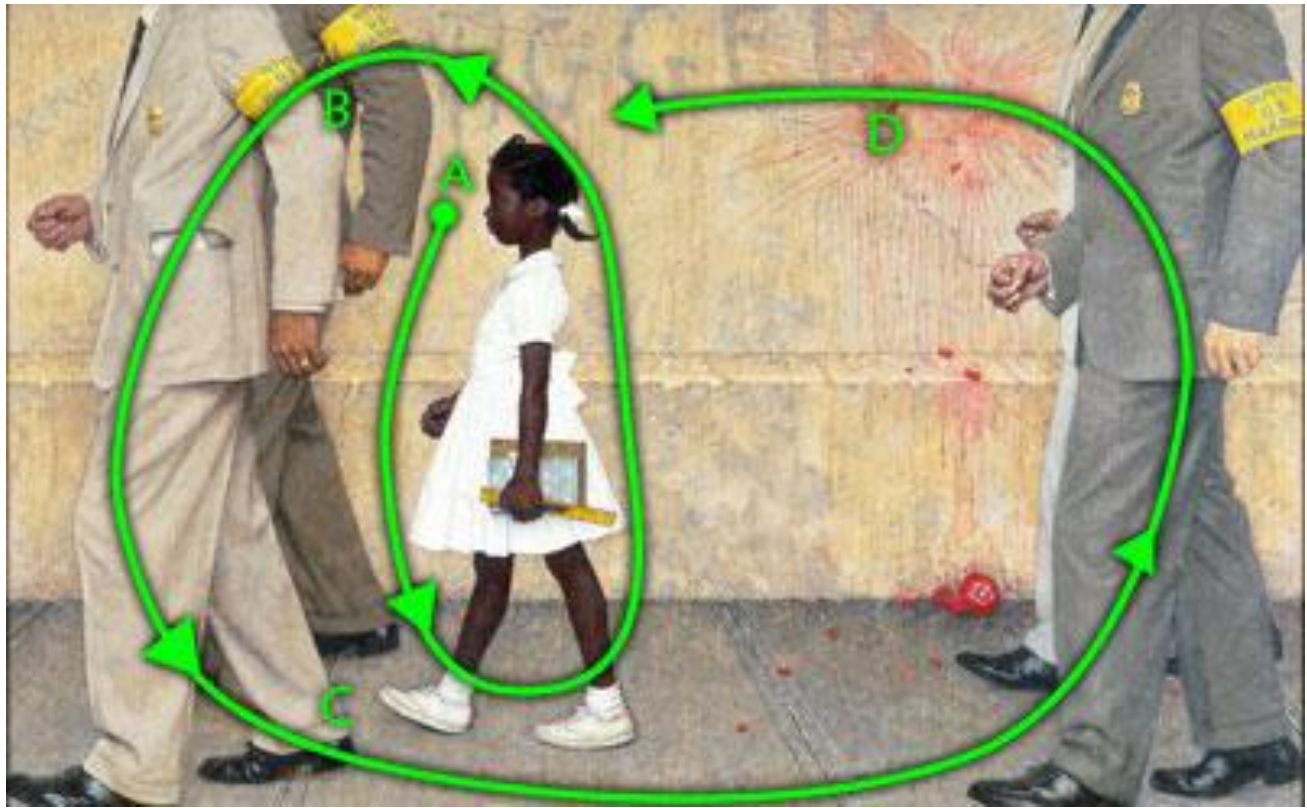


Description – what we see and how we see it



Because in a painting, as in a photo, our eye is caught by brighter colours, we look at a painting according to a certain pattern.

This technique is called 'saturation'. This is why we look at certain parts of the painting first.



## What I see:

In the foreground of this painting, we can see a little black girl, who is approximately 6 years old, going to school. She is rather small, and seems even smaller with the four men circling her.

Four men are walking with her - two are in front of her, and two are behind her.

These four men are white, and they wear « Deputy US Marshall » shields (police officers working for the Court of Justice).

We cannot see their heads. They are quite tall and strong.

In the background, there is a wall, covered in racial insults ('Nigger') and tomato stains, from thrown tomatoes.

'KKK' (short for Ku Klux Klan) is also written on the left-hand side of the wall.

The little girl is holding a book and a ruler - objects she needs to go to school.

She is all dressed in white (dress, socks, shoes, bow in her hair) whereas the men are all dressed in grey.

Only two bright colours are used: red and yellow.

## What I know:

Norman ROCKWELL was a painter and an illustrator whose name is associated with the magazine « Saturday Evening Post » as he illustrated its cover way until the 1960s.

He later joined « Look » magazine.

Rockwell's style is known for being both realistic and humorous.

Historical context:

This painting is an illustration of Ruby Bridges's first day at school. She was the 'first' black girl who was allowed to go to a white school.

As racial equality was not well accepted in the USA at that time (=> look at the wall..), US Marshalls were sent to walk her to school and protect her from insults and attacks.

This is an illustration of a true story:

Ruby Bridges integrated an all-white elementary school in New Orleans on November 14, 1960. When she arrived to school on that day, some white parents took their kids out of the school as they did not want them to be with a black girl. Except for one white teacher, Barbara Henry, all the other teachers refused to teach if there was a black girl in the school.

Four years later, Norman Rockwell depicted her brave act of just walking to school, escorted by federal marshals, in a painting,



## Analysis of the painting:

The little girl is very serious-looking. She is not disturbed by what is happening around her. She looks straight on - as she is only concerned about one thing that matters to her: going to school. She looks very quiet and determined. But she seems quite relaxed too.

We can feel the tension with the four men: they are walking close to each other, and their hands are closed... They seem to be on their guards, making sure nothing serious will happen.

The colours are of course very important:

Ruby is all dressed in white - a symbol of innocence and purity. She is not affected by all the political actions and insults around her. She seems to be in a different world: a world where little girls just go to school...

The darkness of her skin seems even darker with her white dress.

The grey suits of the US Marshalls are a symbol of seriousness. There is no distraction from their job: they embody the law and must make sure it is respected. It is also a neutral colour: it is neither black nor white.

Their yellow shields seem to be glowing in the darkness, as a reminder that the law is shining, showing the way.

The red stains of tomatoes are a symbol of violence, aggressivity, death and hatred - from the white population.

We barely see the grey NIGGER insult on the wall: it is part of the American background at that time.

Indeed, most of the painting is grey / dull.

This may be a way for Rockwell to show us how he sees the world he lives in: a sad, desegregated, racist society.

Yet, there are some colours: white and yellow. This is a glimpse of hope - an opening to the future.

A future which is embodied by the little girl: she is the only character on this painting whose face is shown.

She is the face of the future USA.

## Movement:

Movement is very important in a painting - it gives it its strength.

The five characters are walking from the right to the left of the painting.

This direction is very important in the USA as 'going west' has always been their motto: going west is a message of hope, of confidence in the future. From its first days on, the American nation has always been moving from East to West.

We can also see, on the pavement, a line: this is a symbol of a milestone Ruby has crossed. Blacks can now go to white schools. Things are gradually changing - this is the beginning of a new era.



The real Ruby Bridges on her first day to school.

The artist's message:

In this painting, Rockwell makes a testimony of the society in which he was living.

He was also a great witness of his time and liked to show America what they were truly like.

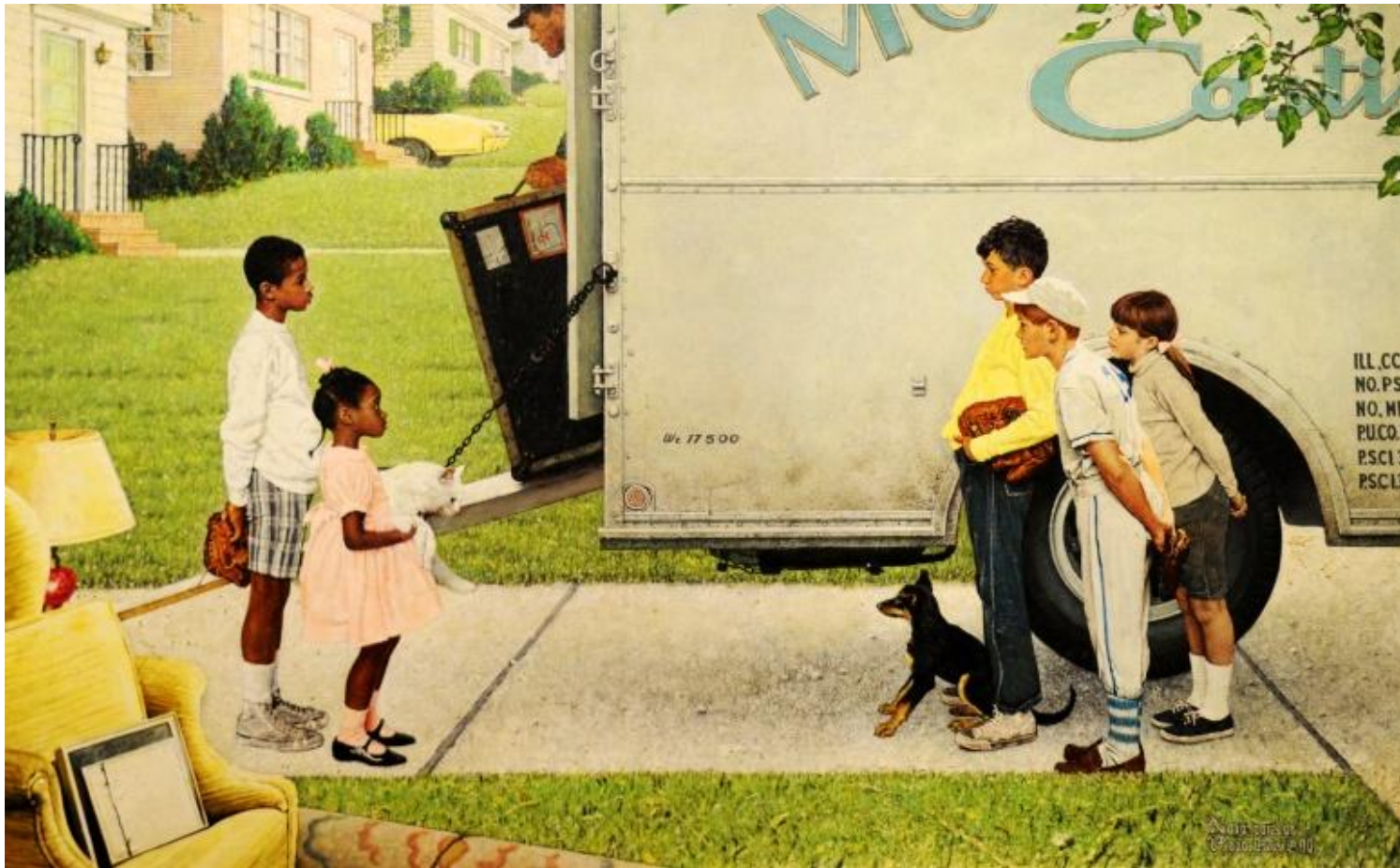
Rockwell shows how prejudiced and racist was the population at that time. And how it was difficult for the government to make people accept the fact that segregation was over.

The title of the painting, 'the problem', is a direct reference to racism: it must be stopped.

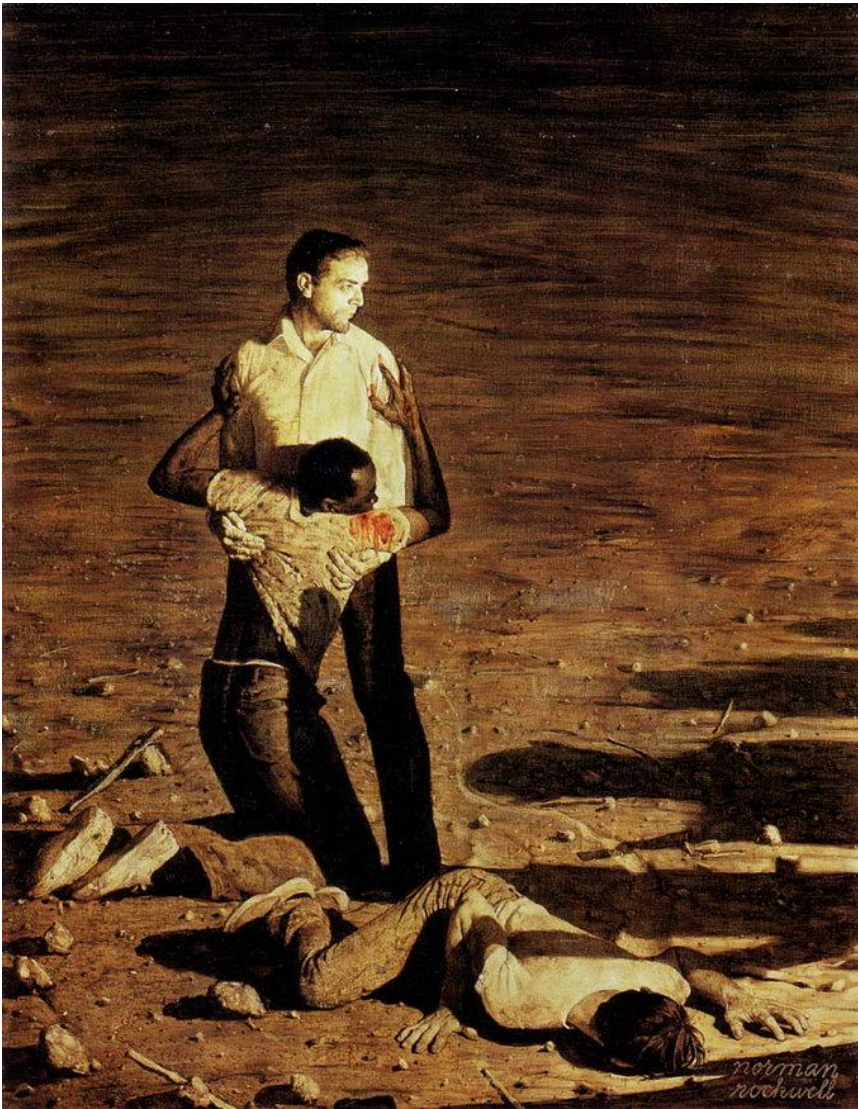
The little girl does not only represent Ruby Bridges, but also the black community in general, a victim of segregation and racism.

As in most of his paintings, he shows and denounces the violence of his fellow citizens, and yet always has hope for a better future.

Other interesting art works linked to this subject:



'New Kids in the Neighbourhood', by Norman Rockwell, 1967



'Southern Justice', Norman Rockwell, 1963.





Alan Parker's film 'Mississippi Burning' (1989) is also a great testimony of racism in the Deep South.

## - Conclusion -

À vous de travailler!

- ✓ justification du choix de l'œuvre
- ✓ vision personnelle de l'élève

**BON TRAVAIL!**



# Histoire des Arts

